



**Jonathan Borofsky**

This exhibition is sponsored at the Whitney Museum of American Art by the American Can Company Foundation. It was organized by the Philadelphia Museum of Art in association with the Whitney Museum and supported by grants from The Pew Memorial Trust and the National Endowment for the Arts.

EXHIBITION ITINERARY

PHILADELPHIA MUSEUM OF ART  
October 7–December 2, 1984

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK  
December 22, 1984–March 10, 1985

UNIVERSITY ART MUSEUM, BERKELEY  
April 17–June 16, 1985

WALKER ART CENTER, MINNEAPOLIS  
September 13–November 3, 1985

THE CORCORAN GALLERY OF ART, WASHINGTON, D.C.  
December 4, 1985–February 9, 1986



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945 Madison Avenue  
New York, New York 10021

COVER: *Running People at 2,616,216*, 1979



Self-Portrait, 1980

**J**ONATHAN BOROFSKY is one of the most original artists working today. He is best known for creating environmental installations that fill the entire exhibition space, surrounding the viewer with paintings, sculpture, drawings, sounds, lights, and movement. The installation of this exhibition was designed by Borofsky especially for the Whitney Museum of American Art and consists of more than sixty works made during the last fifteen years, including the 14-foot-tall, motorized *Five Hammering Men* (1984) and recent paintings and sculpture that incorporate movement and taped sound, such as *Dancing Clown at 2,845,325* (1982–83).

Jonathan Borofsky was born in Boston in 1942 and began taking painting lessons at the age of eight. He later studied at Carnegie-Mellon University, Pittsburgh (B.F.A., 1964), and Yale University, New Haven (M.F.A., 1966). Like many artists who began their careers in the early 1970s, Borofsky sought alternatives to the impersonal and abstract aesthetics of Minimalism and Conceptualism that were then dominating the art world by reintroducing autobiographical subject matter and meaning into art.

After graduate school, Borofsky stopped making objects and became more cerebral and introverted, exploring process and conceptual modes—but always as an expression of his psyche. He preferred to think about art rather than to make it, a change that was related to his move to New York City and to the radical socio-political mood of the late 1960s. While recording thoughts and notations, Borofsky began to write down simple repetitive numerical sequences—1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5—as a break and release from the constant deluge of abstract thought and what he called “mind chatter.” He decided to count on paper continuously from

number one, both to occupy his time and to regulate his thoughts and writing. The pure, linear formality of counting was his way of doing something and nothing at the same time. However, after two or three years of this obsessiveness, he started to break the monotony of numbering by drawing sketches, scribbling on the counting pages, and writing down and sketching his dreams. In 1972 he made a small painting (his first in many years) from one of these sketches and assigned it a current number from his counting sequence, thus symbolically joining the two distinct, yet related, aspects of his psyche—the linear and conceptual with the emotional and representational. Since then, Borofsky has continued to number his paintings, sculpture, and drawings, usually in the area where his signature might ordinarily appear. The number he assigns an artwork from his ongoing counting coincides with the occurrence of the dream, the period when the work was first done on paper or canvas, or the time of its execution for an exhibition. Thus, although the conceptually based number remains an integral part of his work, it does not conform to a strictly linear progression.

Borofsky's full-scale, room-size installations, which he began doing in 1975, are dense with dream images, childhood memories, symbolic objects, and personal statements. He wants the viewer to experience the contents of his mind. "All Is One," a phrase he wrote in Persian and first used in a 1976 exhibition, best describes the rationale for this kind of presentation. Borofsky views mankind as collectively united by universal values and universal truths, which are revealed through the life of the individual. The Man with a Briefcase, for example, began as a self-portrait of the artist carrying his drawings from one installation to the next, but as an experience shared with the spectator it is symbolic of modern man in society. Borofsky becomes the universal man—one representing all.

This same inductive principle underlies the character of Borofsky's installations: their disparate components form a unified whole that transcends its parts. Individual elements relate to one another on various visual and conceptual levels, while the installation itself constitutes one multidimensional artwork. Successive installations, in turn, are interrelated: each seems to expand upon the previous one, while signaling the direction of the next.

Where and how things are placed in Borofsky's installations reflect his efforts to create a multidimensional space. Decisions about placement, although intuitive, are designed to establish connections among works. The process is a visual one: he might start an installation with a large image and then begin reacting to it formally in other areas of the space. Borofsky activates all parts of a room by the use of objects suspended from the ceiling, wall drawings that continue around corners or extend across doorways and windows, sounds that permeate the space, and fliers littering the floor. His installations envelop the audience physically, emotionally, and intellectually.

Richard Marshall  
*Associate Curator, Exhibitions*



*Head with Shape on It at 2,535,405, 1978*



*I dreamed that a man in a tower was being shot at  
at 2,307,327, 1975*



*Running Man at 2,550,116, 1978 79*



*Man in Space II at 2,783,196 and 2,783,197, 1982*



Installation at the Philadelphia Museum of Art, 1984



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## Works in the Exhibition

*Dimensions are in inches followed by centimeters; height precedes width precedes depth.*

*Counting from 1 to Infinity*, begun 1969  
Pencil and ink on stacked sheets of paper,  
36 x  $8\frac{1}{2}$  x 11 (91.4 x 21.6 x 27.9)  
Collection of the artist

*Age Piece*, 1972–84  
Mixed media, thirteen parts, approximately  
480 (1219.2) long  
Collection of the artist

*Continuous Painting*, 1972–73  
Oil on canvas and canvas board, thirteen  
panels, 24 x  $200\frac{3}{4}$  (61 x 509.9) overall  
Öffentliche Kunstsammlung Basel, Museum  
für Gegenwartskunst

*Dream #1 (I'm walking the streets of some  
strange town with my mother. I hustle with  
my mother and a huge crowd into a Super  
Market for protection...)* at 1,944,821,  
1972–73

Oil on canvas, six panels,  
48 x 360 (121.9 x 914.4) overall  
Paula Cooper Gallery, New York

*"Mom, I Lost the Election"* at 1,933,095, 1972  
Oil on canvas, two panels,  
16 x 40 (40.6 x 100.6) overall  
Private collection

*Art Is for the Spirit* at 2,151,726, 1973  
Tempera on illustration board,  
 $19\frac{1}{2}$  x  $15\frac{3}{8}$  (49.5 x 39.1)  
Collection of the artist

*I dreamed I was taller than Picasso* at  
2,047,324, 1973  
Oil on canvas board,  
 $19\frac{7}{8}$  x  $15\frac{7}{8}$  (50.5 x 40.3)  
Collection of Martin Sklar

*I dreamed my model for the universe was much  
better* at 2,208,287, 1973  
Acrylic and charcoal on canvas,  
66 x 50 (167.6 x 127)  
Private collection

*What Is Dragging Me?* at 2,022,324, 1973  
Ink on canvas board, 24 x 18 (61 x 45.7)  
Collection of Mr. and Mrs. David Pincus

*I dreamed I asked my father what the matter  
was and he said his tooth was bleeding*  
at 2,189,449, 1974  
Oil on canvas, 24 x 20 (61 x 50.8)  
Paula Cooper Gallery, New York

*I dreamed I climbed a white mountain covered  
with electrical cables (which could have been  
dangerous if the current had been on).  
Sitting alone on the top was a red Chinese  
soldier* at 2,211,406, 1974  
Chicken wire, wax, steel, and plywood,  
 $32\frac{7}{8}$  x 13 x  $7\frac{5}{8}$  (83.5 x 33 x 19.4)  
Collection of James F. Duffy

*Tilted Painting #7*, 1974  
Charcoal on canvas, 49 x 56 (124.5 x 142.2)  
Saatchi Collection, London

2,264,477, 1974  
Acrylic on paper,  $12\frac{5}{8}$  x  $27\frac{5}{8}$  (32.1 x 70.2)  
Private collection

*Blue Boy* at 2,238,123, c. 1974  
Ink on paper,  $60\frac{1}{2}$  x 57 (153.7 x 144.8)  
Paula Cooper Gallery, New York

*Split-Head* at 2,804,965, 1974–82  
Bronze with steel base,  
 $66\frac{3}{4}$  x 11 x  $7\frac{1}{4}$  (169.5 x 27.9 x 18.4)  
Private collection

*I dreamed that a man in a tower was being  
shot at* at 2,307,327, 1975  
Oil on canvas, 58 x 58 (147.3 x 147.3)  
Collection of Mr. and Mrs. David Pincus

*You Are Alone, Slow Down*, 1975–76  
Acrylic on canvas,  $54\frac{1}{4}$  x  $144\frac{1}{4}$  (137.8 x 366.4)  
Paula Cooper Gallery, New York



*Counting from 1 to Infinity*, begun 1969



*Art Is for the Spirit* at 2,151,726, 1973

*Upside-Down Women with Geese*  
at 2,397,216, 1976

Oil on canvas, 52 x 44 (132.1 x 111.8)  
Copley Collection, Roxbury, Connecticut

*Running Man Through Four Frames with  
Persian Script (All Is One)* at 2,415,911 and  
2,677,372, 1976–80

Acrylic and ink on paper,  
53½ x 84½ (135.9 x 214.6)  
Collection of Dunkin' Donuts, Inc.,  
Randolph, Massachusetts

*Untitled* at 2,466,159, 1976–80  
Silkscreen, edition of 36, 49⅞ x 36 (126.7 x 91.4)  
Paula Cooper Gallery, New York

*Riot Police in Capetown, South Africa,* at  
2,415,919, 1977

Ink on vellum, 44¼ x 45¾ (112.4 x 116.2)  
Paula Cooper Gallery, New York

*Still Life* at 2,415,922B, 1977

Ink and acrylic on paper,  
58⅞ x 41½ (149.5 x 105.4)  
Collection of Jules and Barbara Farber

*Unfinished Painting* at 2,566,492, 1977–78  
Oil and ink on canvas with charcoal on wall;  
canvas, 94 x 76 (238.8 x 193)

Collection of Barbara and Eugene Schwartz

*My Male Self, My Female Self* at 2,468,007,  
1977–79

Oil on canvas with charcoal on wall; canvas,  
63 x 78½ (160 x 199.4)  
Private collection

*Head with Shape on It* at 2,535,405, 1978

Acrylic on paper, 78¾ x 52 (200 x 132.1)  
Collection of Eddo and Maggie Bult

*I dreamed I could fly #4* at 2,515,523, 1978

Oil on canvas, 46 x 36 (116.8 x 91.4)  
Collection of Lewis and Susan Manilow

*Horned Man* at 2,550,117, 1978–79

Acrylic on masonite, 58 x 36⅛ (147.3 x 91.8)  
Museum Boymans-van Beuningen, Rotterdam

*Running Man* at 2,550,116, 1978–79

Acrylic on plywood, 89½ x 110¼ (227.3 x 280)  
Saatchi Collection, London

*Venice Boardwalk* at 2,558,829, 1978–79

Acrylic on paper, 66 x 59 (167.6 x 149.9)  
Collection of David P. Robinson

*Acrylic on Unprimed Canvas with Bubble Wrap  
and Duct Tape* at 2,680,377, 1978–80

Acrylic on canvas with bubble wrap and duct tape,  
113½ x 92 (288.3 x 233.7)  
Paula Cooper Gallery, New York

*Light Where the Painting Is, Painting Where the  
Light Is* at 2,590,213, 1978–80

Oil on canvas with stage light; canvas,  
36 x 20 (91.4 x 50.8)

Collection of George H. Waterman III

*Sing* at 2,841,777, 1978–83

Acrylic and three Polaroid photographs on canvas,  
with painted aluminum, and stereo cassette  
player with tape loop and speaker (compilation of  
songs written by Jonathan Borofsky, vocals and  
instrumentals, Jonathan Borofsky, instrumentals  
and mixing, Ed Tomney); canvas, 127 x 96⅛  
(322.6 x 244.2), overall, 144 x 96⅛ x 72  
(365.8 x 244.2 x 182.9)

Philadelphia Museum of Art; The Edward and  
Althea Budd Fund, Adele Haas Turner and  
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and Mrs. Bayard T. Storey, Marion Stroud Swingle,  
Mrs. William Wolgin, and other private donors

*Boy with Lemons* at 2,562,628, 1979

Conté crayon and pastel on paper,  
60 x 51½ (152.4 x 130.8)

Private collection

*I dreamed I found a red ruby* at 2,664,318, 1979

Acrylic on cardboard, 43 x 52 (109.2 x 132.1)  
Paula Cooper Gallery, New York

*Running People* at 2,616,216, 1979

Latex on wall, dimensions variable  
Whitney Museum of American Art, New York;  
Purchase, with funds from the Painting and  
Sculpture Committee



*Upside-Down Women with Geese* at 2,397,216, 1976

*Double Self-Portrait with Moving Hands* at 2,626,636, 1979–80

Conté crayon on paper,  $67\frac{1}{2} \times 49$  (171.5 x 124.5)  
The Museum of Modern Art, New York;  
Acquired with matching funds from Alexis Gregory and the National Endowment for the Arts

*Split-Head Urethane Lamp* at 2,667,528, 1979–80

Urethane foam, light bulb, and steel base,  $87 \times 14\frac{1}{4} \times 10\frac{1}{2}$  (221 x 36.2 x 26.7)  
Collection of Martin Sklar

*Cambodian Mother Painting* at 2,668,302, 1980

Charcoal on canvas with tin can, welding rod, bamboo pole, litter leaflets, plastic bucket, and water; canvas,  $101 \times 58$  (256.5 x 147.3), overall,  $85 \times 60 \times 108$  (215.9 x 152.4 x 274.3)  
Allen Memorial Art Museum, Oberlin College, Ohio; The Charles F. Olney and Friends of Art Endowment Funds

*I dreamed a dog was walking a tightrope*, 1980  
Color videotape  
Paula Cooper Gallery, New York

*Self-Portrait*, 1980

Photograph, edition of 6,  $29\frac{3}{4} \times 41$  (75.6 x 104.1)  
Collection of Mr. and Mrs. David Pincus

*Man in Space Video with Barbeque* at 2,673,115, 1980–82

Black and white videotape with video monitor on steel barbeque,  $53\frac{1}{2} \times 24\frac{3}{4} \times 28$  (135.9 x 62.9 x 71.1) overall  
Paula Cooper Gallery, New York

*Man with a Briefcase*, 1980–82  
Aluminum, edition of 15,  
 $89\frac{1}{4} \times 35\frac{1}{2} \times \frac{1}{4}$  (226.7 x 90.2 x .6)  
Gemini G.E.L., Los Angeles

*Self-Portrait* at 2,719,997, 1981

Acrylic on canvas, wood, and polyethylene,  $138 \times 89 \times 38\frac{1}{8}$  (350.5 x 226.1 x 96.8) overall  
The Museum of Modern Art, New York; Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President

*Male Aggression Now Playing Everywhere* at 2,733,801, 1982

Pencil on canvas board and tape,  $20 \times 16$  (50.8 x 40.6)  
Collection of John L. Stewart

*Man in Space II* at 2,783,196 and 2,783,197, 1982

Acrylic on canvas and wall, newspaper, Polaroid photograph, plastic disc with cable; two canvases,  $129\frac{1}{8} \times 105\frac{1}{4} \times 49\frac{1}{2}$  (328 x 267.3 x 125.7) overall  
Whitney Museum of American Art, New York; Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 82.26a–e

*Oldi Stempfled* at 2,738,441, 1982

Acrylic, charcoal, and pencil on paper,  $91 \times 60$  (231.1 x 152.4)  
Collection of Harvey and Judy Gushner

*Dancing Clown* at 2,845,325, 1982–83

Acrylic on canvas, urethane foam, fiberglass, and styrofoam, with fabric, wood, steel, spotlights, motors, stereo cassette player with tape loop, and speakers,  $147 \times 80 \times 176$  (373.4 x 203.2 x 447) overall  
Paula Cooper Gallery, New York

*Molecule Man with Briefcase* at 2,845,323, 1982–83

Aluminum,  $96 \times 61\frac{1}{4} \times \frac{1}{4}$  (243.8 x 155.6 x .6)  
Collection of Wil J. Hergenrader

*Berlin Dream* at 2,833,792, 1983

Charcoal on paper,  $60\frac{1}{4} \times 75$  (153 x 190.5)  
Collection of Barry Lowen

*Flying Frog with Chattering Man* at 2,845,322, 1983

Acrylic on wood and aluminum with motor, speaker, and programmed neon light hoops; chattering man,  $82\frac{1}{2} \times 23 \times 13$  (209.6 x 58.4 x 33); light hoops, approximately 360 (914.4) long  
Paula Cooper Gallery, New York

*The Maidenform Woman. You Never Know Where She'll Turn Up* at 2,841,779, 1983

Acrylic and pencil on canvas,  $126 \times 96\frac{3}{4}$  (320 x 245.7)  
The Edward R. Broida Trust, Los Angeles

*I dreamed I could fly*, 1983–84

Acrylic on styrofoam,  $86 \times 42 \times 36$  (218.4 x 106.7 x 91.4)  
Paula Cooper Gallery, New York



*Dancing Clown at 2,845,325, 1982–83*



*Oldi Stempfald at 2,738,441, 1982*

*Bird Shadow with Spotlight, 1984*  
Ink on acetate with spotlight,  
dimensions variable  
Paula Cooper Gallery, New York

*Feel Free to Play, 1984*  
Enamel on ping-pong table with lamp and  
sign, 30 x 60 x 108 (76.2 x 152.4 x 274.3)  
Paula Cooper Gallery, New York

*Five Hammering Men, 1984*  
Acrylic on wood, aluminum, and steel with  
motor, 168 x 84 x 28 (426.7 x 213.4 x 71.1) each  
Paula Cooper Gallery, New York

*The Friendly Giant (Molecule Man at  
2,908,436), 1984*  
Bubble wrap, aluminum, and steel with motor,  
120 x 146 x 233 (304.8 x 370.8 x 591.8)  
Paula Cooper Gallery, New York

*Half a Sailboat Painting, 1984*  
Acrylic on masonite,  $21\frac{15}{16}$  x  $12\frac{15}{16}$  (55.7 x 32.9)  
Paula Cooper Gallery, New York

*I dreamed I could fly at 2,893,073, 1984*  
Acrylic and lacquer on urethane foam,  
59 x 40 x 21 (149.9 x 101.6 x 53.3)  
Paula Cooper Gallery, New York

*Magenta Horse Projection, 1984*  
Motorized light projection with glass slides,  
dimensions variable  
Paula Cooper Gallery, New York

*Object of Magic, 1984*  
Acrylic on canvas,  $30\frac{3}{16}$  x  $40\frac{1}{4}$  (76.7 x 102.2)  
Paula Cooper Gallery, New York

*Prisoner Painting with Tape Deck and  
Listening Device, 1984*  
Acrylic on canvas with stereo cassette player,  
tape loop, and vacuum hose; canvas,  
 $68\frac{3}{16}$  x  $60\frac{1}{4}$  (173.2 x 153)  
Paula Cooper Gallery, New York

*Rock Man at 2,907,957, 1984*  
Acrylic on stone, 4 x 6 x  $16\frac{1}{2}$  (10.2 x 15.2 x 41.9)  
Private collection

*Self-Portrait at 2,908,435, 1984*  
Acrylic on canvas,  $120\frac{1}{8}$  x  $96\frac{3}{16}$  (305.1 x 244.3)  
Paula Cooper Gallery, New York

*Split-Head Painting #2 at 2,912,270, 1984*  
Acrylic on foam board, two panels,  
136 x 108 (345.4 x 274.3) overall  
Paula Cooper Gallery, New York

*Three Chattering Men, 1984*  
Acrylic on wood and aluminum  
with motor and speaker,  $82\frac{1}{2}$  x 23 x 13  
(209.6 x 58.4 x 33) each  
Paula Cooper Gallery, New York

*Tourists—Former President Jimmy Carter  
watches as his daughter, Amy, receives a  
lesson in how to plant rice at paddy in  
Toyama. Carter and his family are in Japan  
for private visit at 2,890,548, 1984*  
Acrylic on canvas,  $120$  x  $72\frac{1}{16}$  (304.8 x 183)  
Paula Cooper Gallery, New York

*2,905,874, 1984*  
Aluminum, seven panels,  
16 x  $85\frac{3}{4}$  (40.6 x 217.8) overall  
Paula Cooper Gallery, New York

*Unfinished Drawing at 2,891,893, 1984*  
Pencil on paper,  $51\frac{3}{8}$  x  $70\frac{1}{2}$  (130.5 x 179.1)  
Paula Cooper Gallery, New York

*White Flying Figure with Numbers on It, 1984*  
Acrylic, ink, and lacquer on urethane foam,  
59 x 40 x 21 (149.9 x 101.6 x 53.3)  
Paula Cooper Gallery, New York

*In addition to the above works, at the time of the installation the artist will include a number of unframed drawings on paper, wall drawings, and new works created especially for the Whitney Museum space.*

All photographs are by Geoffrey Clements except *Dancing Clown at 2,845,325*, *Running Man at 2,550,116*, and *Oldi Stempfald at 2,738,441* (eeva-inkeri), *Counting from 1 to Infinity* (Eric Pollitzer), and the Philadelphia Museum of Art installation view (Eric Mitchell).



**Jonathan Borofsky** Whitney Museum  
of American Art

**T**he catalogue and poster for this exhibition are available at the Whitney Museum of American Art, 945 Madison Avenue, New York, New York 10021.

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*Man with a Briefcase at 2,907,882*, 1984. Silkscreen poster, 80 x 24 inches. \$7.50 plus \$5.00 postage.

Whitney Museum of American Art

